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NOTES

COVER DESIGN—The outside cover design of this issue of the BULLETIN was executed by Miss V. Simkins, a pupil of the School.



ORIENTAL FURNITURE—The collection of Chinese, Japanese, India and Persian furniture, recently removed from the East Arcade, to make room for the European and American furniture, is now installed in one of the newly painted rooms on the north side of the building.

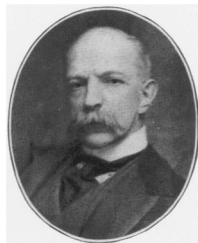


NEW CASE LININGS—Experiments are constantly being made in materials and colors for case linings, or backgrounds for the collections. In the selection of materials several points must be considered: First, cost; second, permanency and immunity from the ravages of moths; third, color, which should be of some neutral shade, suitable as a harmonious background for all classes of objects of every color. Many materials have already been tested in single cases, all of which have, for one reason or another, been found to be unsatisfactory. Several cases have lately been furnished with a loosely woven cotton fabric of delicate ecru tint which has been stretched over the wooden fittings painted in the same color. This material possesses distinct advantages over all other linings which have been tried and will probably be adopted for all cases requiring a light colored ground.



DR. ALFRED COCHRAN LAMBDIN—On November 7, 1911, Dr. Alfred Cochran Lambdin, one of the Trustees of the Pennsylvania Museum and School of Industrial Art, died suddenly at his home in the Warwick Apartments in this city. The following extracts are taken from a biographical sketch published in the Philadelphia *North American*:

"Doctor Lambdin was one of the best-known journalists, connoisseurs and authorities on music and art in Philadelphia. He was born in this city January 29, 1846, the son of James Reid and Mary Cochran Lambdin. His father was one of the foremost portrait painters of the country and was intimately associated with the social and intellectual life of the city. Men prominent in the affairs of city, state and nation were numbered among his sitters.



"From him Doctor Lambdin inherited a natural taste for DR. ALFRED C. LAMBDIN art and acquired an intimate knowledge of the technique of painting, and a perception that later distinguished his work as a critic. His early education he received in private schools and then entered the University of Pennsylvania. He was graduated from the medical school of the university in 1866.

"The menace of Lee's invasion of Pennsylvania interrupted his studies, as it did those of many another patriotic Philadelphian. Though only a boy,

Doctor Lambdin answered the summons to arms, and served as a defender of the flag until the close of the war.

"In 1870 Doctor Lambdin entered upon his life work. His aptitude toward journalism was demonstrated prior to that time, however, and his first actual labor in the field of newspaper activity was as editor of the *Germanatown Chronicle*.

"When the *Philadelphia Times* came into existence in 1875, Doctor Lambdin was enlisted as its first managing editor. He was identified with that newspaper throughout its career. He was directly associated with Colonel McClure in the management of the paper, and was closely identified with the political and municipal life of the city, guiding and directing the paper that revolutionized journalistic methods in Philadelphia.

"When the *Times* and the *Public Ledger* consolidated in 1902, Doctor Lambdin became associate editor of the *Ledger*. On the death of L. Clarke Davis, December 14, 1904, he succeeded to the post of editor.

"Doctor Lambdin's duties as editor did not prevent him from taking an active part in the social, educational and artistic movements of the day. He was a member of the Musical Fund Society, the Art Club, founder and president of the Nameless Club, a dining organization within the membership of the Art Club; a member of the Penn Club and of the Franklin Inn Club; a trustee of the Pennsylvania Museum and School of Industrial Art, a trustee of the Forrest Home and one of the founders and vice president of the Musical Art Club."

At a meeting of the Executive Committee of the Board of Trustees of this Institution held on the 9th of November, the following resolution was adopted:

"Resolved, that the Trustees of the Pennsylvania Museum and School of Industrial Art place on record their sense of loss sustained in the sudden and unexpected death of their co-worker, Dr. Alfred Cochran Lambdin, who was for the past nineteen years a Trustee of this Institution. During this long period Dr. Lambdin worked faithfully and intelligently for the best interests of the Pennsylvania Museum and its School of Industrial Art, and, by his ripe judgment and intimate knowledge of art matters, contributed greatly to the success of both the Museum and School. His valuable counsel and advice will be greatly missed in the deliberations of this body."



EARLY REPORTS WANTED—The First and Second Annual Reports of the Corporation, for the years 1876 and 1877, have long been out of print. Requests are constantly being received from other Museums and Libraries for sets of these Reports, but owing to the fact that these two numbers have been exhausted, it is not possible to furnish complete files. Members and friends of the Corporation who possess copies of the missing numbers which they do not need, will confer a favor by sending the same to the Secretary.



SCHOOL NOTES—The most important artistic wrought iron executed in America has just been erected in the Cathedral of St. John the Divine, New

York City, by Mr. Samuel Yellin of the School. This is the great gate of the King Memorial Chapel of St. Colombo. The design, which is in the style of the Spanish Renaissance, was made by Mr. Grand C. LaFarge, the architect of the building, and intrusted to Mr. Yellin as the most competent craftsman to produce it. The successful completion marks an epoch in the development of the artist-artizan spirit which it is the School's purpose to foster, and to which it has contributed two eminent examples in this monumental edifice of the St. John Cathedral, the iron work just mentioned and the splendid choir stalls, carved by another former student, Mr. John Barber. The gate has several unique features—the tall columns of solid iron forged into shape and the ornaments beaten or chiseled upon the surfaces; the monogram above done in true repoussé, as is also one of the cherub heads surmounting the central feature. The whole is nineteen feet high, almost seventeen feet across, and weighs over three tons.

To those interested in industrial art, this work is momentous because it represents the most important order ever given in this country actually carried out in hand wrought metal where the most strongly marked tendency was to accept the vulgar cast method, as easier and cheaper. It is a veritable triumph for both Mr. Yellin and the architect.

The Museum possesses an excellent example of Mr. Yellin's work in an intricate and elaborately decorated lock and key, purchased at his exhibition last year.

The Forge room established by Mrs. John Harrison at the School is the active centre of instruction in this revived craft and has its full limit of pupils for this season.

There are several other classes for which the registrations are closed owing to the crowded condition, viz.:

The Regular Modeling class, the Normal Modeling class, the Regular Design class, the Normal Design class, the day classes in copper and silver work, the evening class in copper and silver work, the Bookbinding class.

The Normal class is the largest in the School's history. A special class in Jewelry has been inaugurated on Saturday mornings to accommodate some of those who could not obtain admission to the regular day metal classes, which are all full, and the students allowed only half the time formerly allotted to them for this work. Jewel caskets and other decorative subjects in pierced silver will be executed by this class.

The Director has made arrangements for two of the students to study in Florence, Italy, and with Malillo in Naples, the range being limited to Etruscan gold jewelry—as the best of the fundamental styles, as in the case of one of the pupils who is to become an artificer of ecclesiastical metal work—Byzantine examples. Almost all the modern product comes from Italy where the art is highly developed. In order to observe and acquire something of this it is necessary to send qualified, advanced students to that country.

The tenth Annual Meeting of the Alumni Association of the School was held on the 9th of December. The Charter of the Association was presented, and the endowment fund for the perpetuation of the Costume sketch class

transferred to the Board of Control. This fund was given by Mr. W. K. Ramborger as a memorial to his mother, Mrs. Mary L. Ramborger, who was the chief contributor to the large collection of costumes for the use of the class—many of these being of the colonial and early nineteenth century periods. Mr. Ramborger is also the donor of two of the six scholarships in the gift of the Association—for advanced study in the School. The Association will probably have one or two foreign scholarships for 1912-1913.

The Business Bureau under the Alumni Association has had ninety-four applications for craftsmen and designers, and especially for teachers of manual training. Out of one hundred and eighty-five recommended, fifty-three accepted. Frequent requests come from the Southwestern part of the country, where the development of art education in connection with the public schools is rapidly increasing and a consequent demand for instructors exists.

Six traveling exhibits of School work have been sent out so far this season to the South, New England, the Pacific Coast, the Central West and the Southwest. These are shown from two to three weeks in the cities and important towns, and attract much attention. Arrangements to send a deputy to the International Art Congress at Dresden the coming summer are being made.



ACCESSIONS

October—December, 1911

CLASS	OBJECT	HOW ACQUIRED
BOOKS AND PRINTS ...	16 Old Prints from Celebrated Paintings	Lent by Mrs. Alfred C. Lambdin.
	Book, "An Historical Review of Pennsylvania From Its Origin," by Benjamin Franklin, L.L.D., Philadelphia, 1812	Given by Mr. J. H. Huckel.
	White Satin Badge, "Centennial Celebration, Feb. 22, 1832. Booksellers and Binders of the City and County of Philadelphia"	Given by Mr. J. H. Huckel.
CERAMICS ...	3 Pottery Pitchers, Made by Samuel Boyle, Staffordshire, England, c. 1845	Given by Mrs. John Harrison.
	Porcelain Tea Set, Made by Josiah Spode, Stoke-on-Trent, England, c. 1815	Bequest of Mrs. John Van Lew Klapp.
	Figure of Praying Girl, Flint Enameled Ware, Made at Bennington, Vt., c. 1850	Given by Mr. John T. Morris.
	Large Pottery Water Jar, Mexico, Modern ..	Lent by Mrs. Jones Wister.
	Large Pottery Water Jar, Mexican, Old	Given by Mrs. Jones Wister.
	Maiolica Jar with Polychrome Decoration, Tal- avera, Spain, 17th Century	Bought—Annual Membership Fund.
	Pottery Jar, Decorated in Chinese Style, Made by Justus Brouwer, Delft, Holland, c. 1765	
	Pottery Jug with Black Printed View of Lake George, and Bust of Jefferson, Staffordshire, England, c. 1825	
	Pottery Pitcher, Masonic Designs and Wash- ington Memorial, Liverpool, England, c. 1800	
	Pottery Plate, Busts of Washington and Lafa- yette, Staffordshire, England, 1825	